

Masterpieces of Modernist Cinema

EDITED BY
TED PERRY



Masterpieces Of Modernist Cinema

**Max Liljefors, Susanne Lundin, Andréa
Wismeg**



Masterpieces Of Modernist Cinema:

Masterpieces of Modernist Cinema Ted Perry, 2006 Noted film scholars analyze some of the most challenging films of the 20th century **Cinematic Modernism and Contemporary Film** Howard Finn, 2022-10-06 Cinema was the most important new artistic medium of the twentieth century and modernism was the most important new aesthetic movement across the arts in the twentieth century However what exactly is the relationship between cinema and modernism *Cinematic Modernism and Contemporary Film* explores how in the early twentieth century cinema came to be seen as one of the new technologies which epitomised modernity and how cinema itself reflected ideas hopes and fears concerning modern life Howard Finn examines the emergence of a new international style of cinema combining a poetic aesthetic of the image with genre based fictional narrative and documentary realism He provides concise accounts of how theorists such as Andr Bazin Siegfried Kracauer Gilles Deleuze and Jacques Ranci re have discussed this cinematic aesthetic clarifying debates over terms such as realism classical and avant garde as well as recent controversies over terms such as slow cinema and vernacular modernism He further argues the influence of modernism through close readings of many contemporary films including films by Abbas Kiarostami B la Tarr Jia Zhangke and Angela Schanelec Drawing on a broad range of examples including Soviet montage Italian neorealism postwar new waves and the new cinema of Taiwan and Iran this book explores the cultural significance of modernism and its lasting influence over cinema **A ^A Modernist Cinema** Scott W. Klein, Michael Valdez Moses, 2021-10-01 In *A Modernist Cinema* sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among cinema modernism across the arts and modernity in the period 1914 to 1941 Each of the fifteen chapters focuses on at least one influential film by a major director from Europe America or Asia including Pastrone Griffith Eisenstein Lang Hitchcock Murnau Dreyer Vertov Bu uel Ozu Ford Renior Chaplin Riefenstahl and Welles Contributors explore the formal and aesthetic qualities silent and early sound films in relation to their social cultural and political context and with particular attention to the challenges crises and promise of modern life in the first half of the 20th century

Artificial Generation Christina Parker-Flynn, 2021-11-19 *Artificial Generation* Photogenic French Literature and the Prehistory of Cinematic Modernity investigates the intersection of film theory and nineteenth century literature arguing that the depth of amalgamation that occurred within literary representation during this era aims to replicate an illusion of life and its sensations in ways directly related to broader transitions into our modern cinematic age A key part of this evolution in representation relies on the continual re emergence of the artificial woman as longstanding expression of masculine artistic subjectivity which by the later nineteenth century becomes a photographic and filmic drive Moving through the beginning of film history from Georges M li s and other silent filmmakers in the 1890s into more contemporary movies including Alfred Hitchcock s *Vertigo* 1958 and *Blade Runner* 2049 2017 the book analyzes how films are often structured around the prior century s mythic and literary principles which now serve as foundation for film as medium a phantom form for life s re

presentation Artificial Generation provides a crucial reassessment of the longstanding mutual exchange between cinematic and literary reproduction offering an innovative perspective on the proto cinematic imperative of simulation within nineteenth century literary symbolism Horror Brigid Cherry,2009-02-09 In this Routledge Film Guidebook audience researcher and film scholar Brigid Cherry provides a comprehensive overview of the horror film and explores how the genre works Examining the way horror films create images of gore and the uncanny through film technology and effects Cherry provides an account of the way cinematic and stylistic devices create responses of terror and disgust in the viewer

Moving Pictures and Renaissance Art History Patricia Emison,2025-10-01 Film like the printed imagery inaugurated during the Renaissance spread ideas not least the idea of the power of visual art across not only geographical and political divides but also strata of class and gender *Moving Pictures and Renaissance Art History* examines the early flourishing of film from the 1920s to the mid 1960s as partly reprising the introduction of mass media in the Renaissance allowing for innovation that reflected an art free of the control of a patron though required to attract a broad public Rivalry between word and image between the demands of narrative and those of visual composition spurred new ways of addressing the compelling nature of the visual The twentieth century also saw the development of the discipline of art history transfusions between cinematic practice and art historical postulates are part of the story told here A History of Experimental Film and Video A.L. Rees,2019-07-25 Avant garde film is almost indefinable It is in a constant state of change and redefinition In his highly acclaimed history of experimental film A L Rees tracks the movement of the film avant garde between the cinema and modern art with its postmodern coda But he also reconstitutes the film avant garde as an independent form of art practice with its own internal logic and aesthetic discourse In this revised and updated edition Rees introduces experimental film and video to new readers interested in the wider cinema as well as offering a guide to enthusiasts of avant garde film and new media arts Ranging from C zanne and Dada via Cocteau Brakhage and Le Grice to the new wave of British film and video artists from the 1990s to the present day this expansive study situates avant garde film between the cinema and the gallery with many links to sonic as well as visual arts The new edition includes a review of current scholarship in avant garde film history and includes updated reading and viewing lists It also features a new introduction and concluding chapter which assess the rise of video projection in the gallery since the millennium and describe new work by the latest generation of experimental film makers The new edition is richly illustrated with images of the art works discussed The Cinema of Poetry P. Adams Sitney,2015 Informed by the criticism of iconic filmmaker Pier Pasolini *The Cinema of Poetry* offers spirited explorations of poetry s influence on classic films by Dimitri Kirsanoff Ingmar Bergman and Andrey Tarkovsky It also highlights how avant garde films made by Joseph Cornell Lawrence Jordan Jerome Hiler Gregory Markopoulos and others found rich unexpected sources of inspiration in a diverse group of poets that includes St phane Mallarm Emily Dickinson H D Ezra Pound Robert Duncan John Ashbery and Aeschylus Written with verve and panache it represents the culmination of P

Adams Sitney's career-long fascination with the intersection of poetry, film, and the avant-garde

The Fictional Minds of Modernism Ricardo Miguel-Alfonso, 2020-02-20 Challenging the notion that modernism is marked by an inward turn, a configuration of the individual as distinct from the world, this collection delineates the relationship between the mind and material and social systems, rethinking our understanding of modernism's representation of cognitive and affective processes. Through analysis of a variety of international novels, short stories, and films, all published roughly between 1890 and 1945, the contributors to this collection demonstrate that the so-called inward turn of modernist narratives, in fact, reflects the necessary interaction between mind, self, and world that constitutes knowledge and therefore precludes any radical split between these categories. The essays examine the cognitive value of modernist narrative, showing how the perception of objects and of other people is a relational activity that requires an awareness of the constant flux of reality. *The Fictional Minds of Modernism* explores how modernist narratives offer insights into the real historical world, not as a mere object of contemplation but as an object of knowledge, thus bridging the gap between classical narratology and modernist experimentation.

A Philosophical History of Documentary, 1895-1959 Dan Geva, 2021-09-15 This book presents a chronology of thirty definitions attributed to the word, term, phrase, and concept of documentary between the years 1895 and 1959. The book dedicates one chapter to each of the thirty definitions, scrutinizing their idiosyncratic language games from close range while focusing on their historical roots and concealed philosophical sources of inspiration. Dan Geva's principal argument is twofold: first, that each definition is an original ethical premise of documentary; and second, that only the structured assemblage of the entire set of definitions successfully depicts the true ethical nature of documentary insofar as we agree to consider its philosophical history as a reflective object of thought in a perpetual state of being self-defined, an *ethics sui generis*.

Proxistant Vision Synne Tollerud Bull, Dragan Miletic, 2025-06-24 How the surge in aerial technologies, such as drones and satellites, influences visual culture beyond the screen. The smooth flight from aerial overview to intimate close-up in Martin Scorsese's *Hugo* (2011) exemplifies the concept of proxistant vision, a combination of proximity and distance, close-up and overview, detail and the big picture, in a unified visual form. In *Proxistant Vision*, Synne Bull and Dragan Miletic develop the concept of proxistant vision and trace its emergence as a visual paradigm of the twenty-first century. As exemplified by Google Earth's digital swipe between globe perspective and street-level detail, proxistant vision currently proliferates across digital geography, computer games, architectural models, data visualizations, and CGI cinema. It is defined as the combination of proximity and distance in a single image across a dynamic flight or zoom. Pointing to the surge in aerial imaging and remote sensing technologies, such as drones and satellites, the book moves beyond the screen to include the kinetic architecture of rides and urban observation wheels. The key objective of this study is threefold: to trace the genealogy and understand the technical operation of proxistance as it traveled from periphery to center in the twenty-first century; to explore its alternative potentialities in contemporary art practices; and finally, to reflect critically on the worldviews

underpinning different modalities of proxistance in times of environmental crisis The authors show how the powerful effect of combining proximity and distance which was already in place with the earliest cartographic inscriptions has taken precedence on and beyond our screens today

Comic Venus Kristen Anderson Wagner, 2018-03-05 Examines the social and historical significance of women's contributions to American silent film comedy For many people the term silent comedy conjures up images of Charlie Chaplin's Little Tramp Buster Keaton's Stoneface or Harold Lloyd hanging precariously from the side of a skyscraper Even people who have never seen a silent film can recognize these comedians at a glance But what about the female comedians Gale Henry Louise Fazenda Colleen Moore Constance Talmadge these and numerous others were wildly popular during the silent film era appearing in countless motion pictures and earning top salaries and yet their names have been almost entirely forgotten As a consequence recovering their history is all the more compelling given that they laid the foundation for generations of funny women from Lucille Ball to Carol Burnett to Tina Fey These women constitute an essential and neglected sector of film history reflecting a turning point in women's social and political history Their talent and brave spirit continues to be felt today and *Comic Venus Women and Comedy in American Silent Film* seeks to provide a better understanding of women's experiences in the early twentieth century and to better understand and appreciate the unruly and boundary breaking women who have followed The diversity and breadth of archival materials explored in *Comic Venus* illuminate the social and historical period of comediennes and silent film In four sections Kristen Anderson Wagner enumerates the relationship between women and comedy beginning with the question of why historically women weren't seen as funny or couldn't possibly be funny in the public and male eye a question that persists even today Wagner delves into the idea of women's delicate sensibilities which presumably prevented them from being funny and in chapter two traces ideas about feminine beauty and what a woman should express versus what these comedic women did express as Wagner notes comediennes challenged the assumption that beauty was a fundamental component of ideal femininity In chapter three Wagner discusses how comediennes such as Clara Bow Marie Dressler and Colleen Moore used humor to gain recognition and power through performances of sexuality and desire Women comedians presented sexuality as fun and playful suggesting that personal relationships could be fluid rather than stable Chapter four examines silent comediennes relationships to the modern world and argues that these women exemplified modernity and new womanhood The final chapter of *Comic Venus* brings readers to understand comediennes and their impact on silent era cinema as well as their lasting influence on later generations of funny women *Comic Venus* is the first book to explore the overlooked contributions made by comediennes in American silent film Those with an interest in film and representations of femininity in comedy will be fascinated by the analytical connections and thoroughly researched histories of these women and their groundbreaking movements in comedy and stage

Love, Sex, Gender, and Superheroes Jeffrey A. Brown, 2021-11-19 Impossibly muscular men and voluptuous women parade around in revealing skintight outfits and their romantic and sexual

entanglements are a key part of the ongoing drama. Such is the state of superhero comics and movies, a genre that has become one of our leading mythologies conveying influential messages about gender, sexuality and relationships. *Love Sex Gender and Superheroes* examines a full range of superhero media from comics to films to television to merchandising. With a keen eye for the genre's complex and internally contradictory mythology, comics scholar Jeffrey A. Brown considers its mixed messages. Superhero comics may reinforce sex roles with their litany of phallic musclemen and slinky femme fatales, but they also blur gender binaries with their emphasis on transformation and body swaps. Similarly, while most heroes have heterosexual love interests, the genre prioritizes homosocial bonding and it both celebrates and condemns gendered and sexualized violence. With examples spanning from the Golden Ages of DC and Marvel comics up to recent works like the TV series *The Boys*, this study provides a comprehensive look at how superhero media shapes our perceptions of love, sex and gender.

The Black Hole of the Camera J. J. Murphy, 2012-04-03 Andy Warhol, one of the twentieth century's major visual artists, was a prolific filmmaker who made hundreds of films, many of them *Sleep*, *Empire*, *Blow Job*, *The Chelsea Girls*, and *Blue Movie*, seminal but misunderstood contributions to the history of American cinema. In the first comprehensive study of Warhol's films, J. J. Murphy provides a detailed survey and analysis. He discusses Warhol's early films, sound portraits, involvement with multimedia including *The Velvet Underground* and sexploitation films, as well as the more commercial works he produced for Paul Morrissey in the late 1960s and early 1970s. Murphy's close readings of the films illuminate Warhol's brilliant collaborations with writers, performers, other artists, and filmmakers. The book further demonstrates how Warhol's use of the camera transformed the events being filmed and how his own unique brand of psychodrama created dramatic tension within the works.

The Atomized Body Max Liljefors, Susanne Lundin, Andréa Wiszmeg, 2012-01-01 Just like the first theories in physics viewed atoms as independent and surrounded by a void, our bodies' microscopic constituents are often portrayed as disconnected from the body as a unified organism and from its cultural and social contexts. In this book, the authors examine the relations between culture, society and bioscientific research and show how our bodies' singularised particles indeed still are socially and culturally embedded. In today's medicine, the biosciences are entangled with state power, commercialism and cultural ideas and expectations, as well as with the hopes and fears of individuals. Therefore, biomedicine and biotechnology also reshape our perceptions of selfhood and life. From multidisciplinary perspectives including visual studies, theology and ethnology, this volume discusses the biosciences and the atomised body in their social, cultural and philosophical contexts.

The Grove Encyclopedia of American Art Joan M. Marter, 2011 Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

Stan Brakhage: the realm buster Marco Lori, Esther Leslie, 2018-01-10 Stan Brakhage's body of work counts as one of the most important within post-war avant-garde cinema, and yet it has rarely been given the attention it deserves. Over the years, though, diverse and original reflections have developed, distancing his figure little by little from critical categories. This collection of newly commissioned

essays plus some important reprinted work queries some of the consensus on Brakhage's films. In particular many of these essays revolve around the controversial issues of representation and perception. This project sets out from the assumption that Brakhage's art is articulated primarily through opposing tensions which donate his figure and films an extraordinary depth even as they evince fleetingness, elusivity and paradoxicality. This collection aims not only to clarify aspects of Brakhage's art but also to show how his work is involved in a constant mediation between antinomies and opposites. At the same time his art presents a multifaceted object endlessly posing new questions to the viewer for which no point of entry or perspective is preferred in respect to the others. Acknowledging this this volume hopes that the experience of his films will be revitalised. Featuring topics as diverse as the technical and semantic ambiguity of blacks, the fissures in mimetic representation of the it within the itself of an image, the film maker as practical psychologist through cognitive theories, the critique of ocularcentrism by mingling sight with other senses such as touch, films that can actually philosophise in a Wittgensteinian way, political guilt and collusion in aesthetic forms, a disjunctive reflexive and phenomenological temporality realising Deleuze's image time and the echoes of Ezra Pound and pneumophantasmology in the quest of art as spiritual revelation, this book addresses not only scholars but also is a thorough and thought provoking introduction for the uninitiated. Contributors include Nicky Hamlyn, Peter Mudie, Paul Taberham, Gareth Evans, Rebecca A Sheehan, Christina Chalmers, Stephen Mooney and Marco Lori.

[The Cambridge History of French Literature](#) William Burgwinkle, Nicholas Hammond, Emma Wilson, 2011-02-24 From Occitan poetry to Francophone writing produced in the Caribbean and North Africa from intellectual history to current films and from medieval manuscripts to bandes dessinées this History covers French literature from its beginnings to the present day. With equal attention to all genres, historical periods and registers this is the most comprehensive guide to literature written in French ever produced in English and the first in decades to offer such an array of topics and perspectives. Contributors attend to issues of orality, history, peripheries, visual culture, alterity, sexuality, religion, politics, autobiography and testimony. The result is a collection that despite the wide variety of topics and perspectives presents a unified view of the richness of French speaking cultures. This History gives support to the idea that French writing will continue to prosper in the twenty first century as it adapts, adds to and refocuses the rich legacy of its past.

[Screening Statues](#) Steven Jacobs, 2018-04-30 A dynamic scholarly engagement with Susanne Bier's work.

The Enchanted Reel: A Countdown of Cinematic Masterpieces Pasquale De Marco, 2025-04-06 In the realm of art and entertainment cinema stands tall as a transformative force, captivating audiences with its power to transport, inspire and provoke thought. *The Enchanted Reel: A Countdown of Cinematic Masterpieces* invites you on a captivating journey through the annals of film history, celebrating the movies that have shaped our culture and left an indelible mark on our hearts. Within these pages you'll embark on a countdown of the 1000 greatest films ever made, meticulously curated by a panel of renowned film critics and scholars. Each entry is a testament to the artistry, innovation and storytelling prowess that has defined the

medium From the silent era to the modern age of blockbusters from Hollywood to international cinema this book encompasses a diverse range of cinematic experiences Beyond the countdown you ll find insightful essays exploring the genres movements and filmmakers that have shaped the art form Delve into the magic of documentaries and animation discover the hidden gems of international cinema and witness the evolution of film criticism and analysis With engaging storytelling and thought provoking insights this book offers a comprehensive exploration of cinema s enduring legacy Whether you re a seasoned cinephile or just beginning your cinematic journey The Enchanted Reel promises an immersive experience taking you behind the scenes of iconic films introducing you to legendary filmmakers and actors and revealing the secrets of cinema s enduring appeal Prepare to be captivated by unforgettable characters groundbreaking cinematic techniques and diverse perspectives that cinema offers Let this book ignite your passion for the movies and deepen your appreciation for the art form that continues to enchant and inspire audiences worldwide If you like this book write a review

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